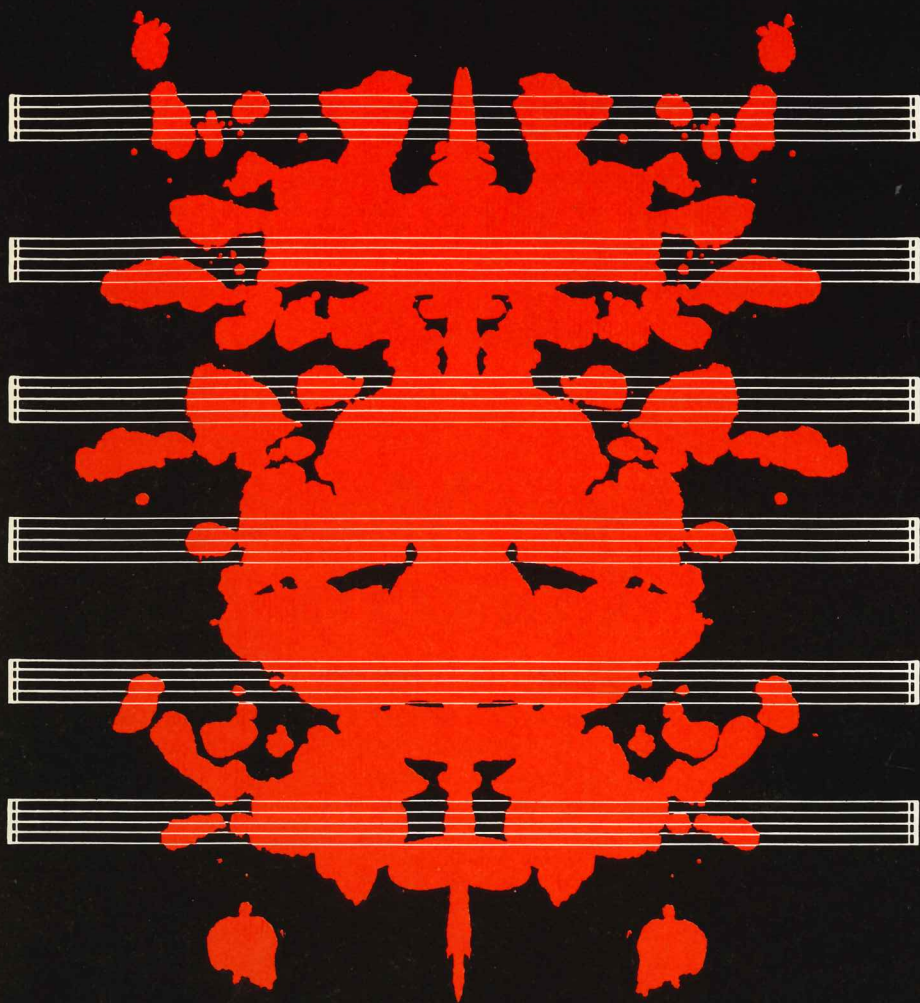


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program



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Stephen Chatman: *Dandy Man, Slink, Four Preludes for Piano*

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Hugh Hartwell: *Resta di darmi noia, Waltz Inventions*

Jacques Hetu: *Symphonie No. 3, Piano Concerto*

Talivaldis Kenins: *Symphony No. 4*

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Gregory Levin: *Seven Songs from Woyzeck, Crossroads for Clarinet and Tape, Dialogues*

François Morel: *Boreal*

R. Murray Schafer: *Patria I, Patria II, String Quartet No. 2,*

Enchantress, Train, Untitled Compositions 1 & 2, No Longer than Ten (10) Minutes, Canzoni for Prisoners

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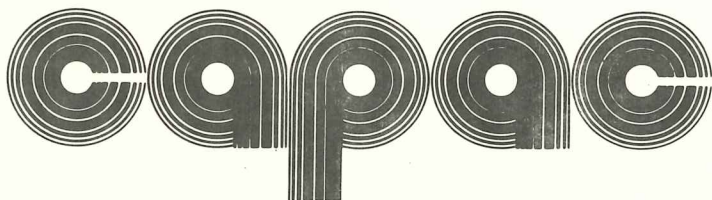
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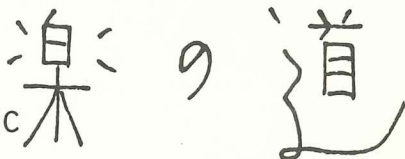
Program

Saturday, February 17, 1979

7:00 p.m.

Metropolitan Toronto Library

Jean-Claude Eloy



GAKU-NO-MICHI: THE PATHS OF MUSIC

electronic and concrete sounds

(realization, 1977-78, at the Nippon Hoso Kyokai (NHK)

electronic studio, Tokyo)

North American premiere

duration

Pachinko: introductory sounds

- | | |
|---|------|
| I - Tokyo | 49 ' |
| The path of daily sounds (from concrete to abstract) | |
| II - Fushiki-e (towards what is not knowable) | 78 ' |
| The path of meditative sounds (from abstract to concrete) | |
| - Mokuso (contemplation): sound of immobility | 5 ' |
| III - Banbutsu no ryudo | 33 ' |
| (the incessant flow of all things): | |
| The path of metamorphosis of the senses | |
| IV - Kaiso (reminiscence) | 41 ' |
| The path of the senses beyond metamorphosis | |
| - Han: sound of prolongation | 15 ' |

Born in 1938, Jean-Claude Eloy studied at the Paris Conservatoire with Darius Milhaud and later in Darmstadt with Karlheinz Stockhausen and Henri Pousseur and in Basle with Pierre Boulez. In 1961-63, his first performed works, such as Etude III and Equivalences, conducted by Boulez, Maderna and others, drew considerable notice.

In 1966-68, he taught at the University of California in Berkeley, and during a further year in California became greatly interested in the music of the Far East. Since 1970 he has lived mainly in Paris, but his work has taken him to Cologne for a period of research in electronic music (1972-73), on performing and lecturing tours to the U.S.A., Canada and India (1975), and more recently to Tokyo for further research and the realization of Gaku-No-Michi (1977-78). His other principal works of the 1970s are Faisceaux-Diffractions for 28 instruments, Kāmakalā for three orchestras and choirs under three conductors, Shānti (an electronic composition), and Fluctuante-Immuable for large orchestra.

Program Notes

GAKU-NO-MICHI: THE PATHS OF MUSIC

Notes by Jean-Claude Eloy

"The list of different "moments" of Gaku-No-Michi, with their timings--calling for continuous music for three-and-a-half hours quite apart from the introductory and concluding sounds--shows that this composition is definitely located outside the standard norms of what is usually called a 'concert work'. More than any of my other works, Gaku-No-Michi illustrates my conceptions in respect to form and duration as these relate to the material and its texture."

"To me, a concert ought to be more than a simple diversion: it should allow us to sink for a whole evening to the inside of a universe, and through the power of sounds, to achieve perceptual experiences beyond the commonplace--inviting us to extend our awareness of the things of the world, as of ourselves."

"The use of highly diversified materials, from the most abstract electronic sounds to concrete sounds taken directly from everyday life in Japan (from Tokyo: subway, elevator, bus, street, shops, electronic games; and the music from the temples in Kyoto) affords the articulation of a kind of sonorous dramaturgy. Beginning from this situation, the form

is projected in four large acts (the 'paths' designated in the subtitles), which lends Gaku-No-Michi the character of an opera made up exclusively of sounds: a film without images."

"Some people think that for such a work, of such long duration, one needs to be prepared, informed, initiated for new music. I do not agree. The very young Indonesian audience at Bandung, to which I presented this work recently, proved it to me: this audience, unfamiliar with Western avant-garde music, assimilated perfectly this gesture of such rare length."

"It may seem easier for certain listeners to come and listen for only an hour or two. I believe that is wrong; on the contrary, it is necessary to try and live through the work's entire scope, to make the 'journey' from beginning to end, the only truly limitless experience of it...So, bring cushions and car-rugs! It is not possible to enter upon such a long stretch of listening without being comfortably settled."

- translation by John Beckwith

Coming Events

Friday, March 2, 8:30 p.m.

Metropolitan Toronto Library, 789 Yonge St. (at Bloor)

LECTURE-CONCERT by ROGER REYNOLDS (USA)

Saturday, March 3rd, 8:30 p.m.

Walter Hall, Edward Johnson Building

guest composers:

ROGER REYNOLDS (USA), LUKAS FOSS (USA),

R. MURRAY SCHAFER (Canada) & JAMES MONTGOMERY (Canada)

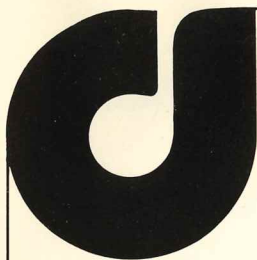
featured performers:

CANADIAN BRASS, JUDY LOMAN-harp,

ROGER REYNOLDS & DAVID KENT-percussion

For further information and reservations please call:

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*The unstruck drum of Eternity
sounds within me, yet my ear hears
it not.*

— Kabir

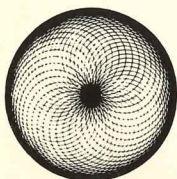
*There are so many things to be con-
sidered in a single note.*

— His Holiness Gyalwa Karmapa

*First you must make the music, and
then the music changes you.*

— Karlheinz Stockhausen

*Won't somebody tell me what
diddy-wah-diddy means?* — Trad.



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